

## Foreword

This module focuses on the work of a contemporary artist, Michael Landy as Associate Artist at National Gallery London and his exhibition *Saints Alive* displaying until 24 November 2013. The work he did as Associate Artist allows students both to explore iconography of Western European Art and the way a contemporary artist responds to traditional art. Students should be helped to look at art works with openness, to appreciate and enjoy their inherent qualities, and to understand that there are no definitive answers in art. Openness and sensitivity to art are the basis for developing a critical approach. The emphasis, however, should be on appreciation and enjoyment and to elicit from their experience the language and the knowledge about art.

The module is conceived for students of the IV year of Senior High School of Art (Liceo Artistico).

As with making art, students go through a process in responding to art. Their initial response may be an aesthetic or felt response to what they see, and they should be given time to reflect on and interpret that response. Whether the subject is a painting, a sculpture, a building or a piece of craft work, they should not be asked immediately whether they like it or not, as this may invite them to categorise or dismiss it. It is best to suspend judgement until they have had time to look at the work receptively. A spirit of enquiry and a more objective response may be encouraged by having experience of a wide range of art images and objects and posing questions. A great deal of linguistic items are provided: great attention was paid in choosing texts with everyday language, even in the pod cast that displays an informal dialog between the artist Michael Landy and the former Associate Artist Allison Watt. Other texts feature Art History technical language: images are provided in order to let students elicit meaning and remember words.



<b>Argomento</b>	Exhibition at the National Gallery: Michael Landy- Saints Alive
<b>Disciplina</b>	Art and Design
<b>Lingua veicolare</b>	English
<b>Destinatari</b>	IV class Senior High School of Art (Liceo Artistico)
<b>Durata</b>	9 hours

<b>Numero, titolo e tempi della fase di lavoro</b>	<b>Exhibition at the National Gallery: Michael Landy- Saints Alive</b> Lesson 1- <i>Warming up about the topic</i> (1 hour) Lesson 2- <i>The National Gallery of London: planning a visit</i> (1 hour) Lesson 3- <i>The National Gallery of London: the collection and the history</i> (1 hour) Lesson 4 – <i>The National Gallery: about collection of XV and XVI Italian and Flemish art</i> Lesson 5- <i>Saints Alive. About exhibition- Deep in European western art iconography</i> (1 hour) Lesson 6- <i>Michael Landy at Associate Artist Scheme. The exhibition context</i> (1 hour) Lesson 7- <i>Michael Landy at Associate Artist Scheme. How did he work?</i> (1 hour) Lesson 8- <i>The Associate Artist Scheme: the dialogues between Michael Landy and his former colleague Allison Watt</i> (1 hour) Lesson 9 - <i>Michael Landy exhibition Saints Alive at Associate Artist Scheme. Feedback</i> (1 hour)
<b>Fonte materiale autentico</b>	Michael Landy, <i>Saints alive</i> , National Gallery Company Limited 2013 (published to mark the exhibition 23 May-24 November 2013)  <a href="http://www.nationalgallery.org.uk/visiting/">http://www.nationalgallery.org.uk/visiting/</a>  <a href="http://www.nationalgallery.org.uk/paintings/history/about-the-building/">http://www.nationalgallery.org.uk/paintings/history/about-the-building/</a>  <a href="http://www.nationalgallery.org.uk/paintings/learn-about-art/paintings-in-depth/painting-saints/">http://www.nationalgallery.org.uk/paintings/learn-about-art/paintings-in-depth/painting-saints/</a>  <a href="http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive">http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive</a>  <a href="http://www.theguardian.com/artanddesign/2013/may/26/michael-landy-saints-alive-national-review">http://www.theguardian.com/artanddesign/2013/may/26/michael-landy-saints-alive-national-review</a>

<b>OBIETTIVI</b>
<b>Obiettivi generali modulari (cognitivi):</b> <ul style="list-style-type: none"> <li>• Understand the purpose and ways of studying the arts</li> <li>• Understand the main aims of Museums and Galleries: to study and care for the collection, while encouraging the widest possible access to the work of art; to encourage all aspects of scholarship on the collection, developing research into, and documentation of</li> <li>• Describe an art object, in particular paintings</li> <li>• Understand the connections between the past work of art and contemporary</li> <li>• Know more about Western European paintings iconography</li> <li>• Approach the study of an artist concept</li> </ul>

<p><b>Obiettivi specifici disciplinari:</b></p> <ul style="list-style-type: none"> <li>• Compare and discuss work of art based on similar sources of inspiration</li> <li>• Use art vocabulary when talking and writing about art</li> <li>• To ask questions to clarify and extend understanding</li> <li>• Recognise reflective symmetry, 2D and 3D shapes and patterns</li> <li>• To identify in the iconography of Western European paintings Recognize and describe how artist work</li> </ul>	<p><b>Descrittori in entrata (pre-requisiti):</b></p> <ul style="list-style-type: none"> <li>• To find out about the materials and processes used in the work of art</li> <li>• To remember and recall some specific vocabulary and concepts</li> <li>• To identify some of the western art iconographies</li> <li>• To describe shapes seen in the portrait</li> <li>• To recognise symmetry</li> </ul> <p><b>Descrittori in uscita (risultati attesi):</b></p> <ul style="list-style-type: none"> <li>• Working cooperatively and constructively making an important contribution to the group and in the class</li> <li>• Naming parts and characteristics of a painting and organising the lexis into a cohesive text</li> <li>• Enrich vocabulary and build up writing skills through creative activities</li> <li>• record observations, experiences and ideas in ways appropriate to intentions</li> <li>• analyse and evaluate images, objects and artefacts showing understanding of context;</li> <li>• Analyze an artist's motivation for making aesthetic choices</li> <li>• Improve listening and reasoning skills through group dialogue</li> <li>• develop and explore ideas using media, processes and resources, reviewing, modifying and refining work as it progresses;</li> <li>• present a personal response, realising intentions and making informed connections with the work of others</li> </ul>
<p><b>LINGUA INGLESE</b> <b>Obiettivi specifici disciplinari:</b></p> <ul style="list-style-type: none"> <li>• Acquire and enrich specific vocabulary in L2</li> <li>• Identify in the context, the meaning of unknown vocabulary</li> <li>• understand specific ideas related to the subject and be able to summarize and report in an appropriate manner using the specific vocabulary in L2</li> <li>• reflect on a topic proposed and enable exchanges of opinions with their classmates and the teacher</li> </ul>	<p><b>Descrittori in entrata (pre-requisiti):</b></p> <ul style="list-style-type: none"> <li>• understand texts related to the subject</li> <li>• be able to express their own knowledge on specific topics of the subject</li> <li>• be able to produce a clear text on the topics proposed</li> <li>• be able to express personal opinions in a simple and clear way</li> <li>• be able to ask questions related to the topics</li> <li>• past and present tense</li> <li>• the passive</li> <li>• use of modal verbs</li> </ul>

	<b>Descrittori in uscita (risultati attesi):</b> <ul style="list-style-type: none"> <li>• be able to use specific vocabulary in L2</li> <li>• be able to make comparisons</li> <li>• be able to interact with their classmates and with the teacher in a simple and clear way with a correct pronunciation</li> <li>• be able to express themselves clearly using modal verbs, past and present tense . Passive form</li> <li>• Be able to express personal opinions</li> <li>• Be able to produce short and well-structured texts on the issues discussed</li> </ul>
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<b>SUPERAMENTO DELLE CRITICITÀ LESSICALI</b>	
<b><i>Punti di criticità, di difficoltà, o particolari insidie dal punto di vista linguistico</i></b>	<b><i>Suggerimenti per superare i punti di criticità che la <u>lingua</u> potrebbe presentare.</i></b>
<b>Lessico</b> <ul style="list-style-type: none"> <li>• specific vocabulary</li> <li>• Formulation of questions</li> <li>• expressions used to express opinions</li> </ul>	<ul style="list-style-type: none"> <li>• Warm-up and brainstorming activities</li> <li>• Images associated to unknown and specific vocabulary</li> <li>• Activities to be carried out in groups (correct association word / image, jigsaw)</li> <li>• group research of the right definition of specific vocabulary in L2</li> <li>• Formulation of questions by providing examples</li> <li>• Repetition of keywords several times</li> <li>• Research and consulting a monolingual dictionary</li> <li>• Scaffolding expressions used to express opinions</li> <li>• Images associated with unknown and specific vocabulary</li> </ul>
<b>Strutture morfo-sintattiche</b> <ul style="list-style-type: none"> <li>• The passive</li> <li>• Modal verbs</li> <li>• past and present tense ( present continuous, past continuous)</li> <li>• Use of connectives</li> </ul>	<ul style="list-style-type: none"> <li>• Adapting original materials for the learning of native speaking pupils</li> <li>• Modify and reduce the structure the length of the original text</li> <li>• Paraphrases while reading wi the help of a monolingual dictionary</li> </ul>

<b>ORGANIZZAZIONE DELL'ATTIVITÀ DIDATTICA</b>	
<b>Lesson 1</b>	
<b>Dispositivi didattici</b>	<b>Suggerimenti</b>
<ul style="list-style-type: none"> <li>• Image of Michael Landy</li> <li>• Image of the exhibition Saints Alive at the National Gallery</li> </ul>	<b>Warming up about topic</b> <i>Reading activity –</i> <i>Speaking activity.</i> <i>Remembering,</i>

<ul style="list-style-type: none"> <li>• Image of Saint Catherine of Alexandria</li> <li>• Image of National Gallery of London</li> </ul> <p>Images' related captions. Text about the exhibition List of words students are going to drill overall the module</p>	<p><i>understanding</i> (1 hour ) Divide the class in groups. Use the <b>pictures</b> as a starting point to introduce the topic, list words, allow discussion. List of meaningful words they are going to drill over all the module</p>
Lesson 2	
Dispositivi didattici	Suggerimenti
<p>Texts from <a href="http://www.nationalgallery.org.uk/visiting/">http://www.nationalgallery.org.uk/visiting/</a> Scaffolding the question words List of words about art and related contents</p>	<p><b><i>The National Gallery of London: planning a visit</i></b> <i>1. Reading activity: take notes, (remembering, understanding, applying)</i> (1 hour )</p> <p>Divide the class in groups. Use the texts from NG web site to let the students know more about the Gallery and use a list of words and adverbs, the present tense. Provide a list of words</p>
<p><a href="http://www.nationalgallery.org.uk/visiting/10-reasons-to-visit/">http://www.nationalgallery.org.uk/visiting/10-reasons-to-visit/</a> Scaffold words used to express opinion (I would like, I rather prefer, I don't like, I think...)</p>	<p><i>2. Speaking activity: express opinion (remembering, understanding, applying)</i> To allow discussion scaffold the words used to express opinion and ask questions</p>
Lesson 3	
Dispositivi didattici	Suggerimenti
<p>Texts from <a href="http://www.nationalgallery.org.uk/paintings/history/about-the-building/">http://www.nationalgallery.org.uk/paintings/history/about-the-building/</a></p>	<p><b><i>The National Gallery of London: the collection and the history</i></b> <i>Reading and writing activity (remembering, understanding, applying):</i> (1 hour ) Let the students know more about the National Gallery firstly with a predicting activity, a reading activity concerned on finding the words they had learned, then with a jigsaw game. Feedback asking some questions about the previous reading</p>
Lesson 4	
Dispositivi didattici	Suggerimenti
<p>Details and pictures from the National Gallery collection of XV and</p>	<p><b>The National Gallery: XV</b></p>

<p>XVI Italian and Flemish art  <a href="http://www.nationalgallery.org.uk/paintings/learn-about-art/paintings-in-depth/painting-saints/recognising-saints-animals-and-the-body/">http://www.nationalgallery.org.uk/paintings/learn-about-art/paintings-in-depth/painting-saints/recognising-saints-animals-and-the-body/</a></p> <p>List of word concerning the European Western art iconography  Pictures of saints in the National Gallery</p>	<p><b>and XVI Italian and Flemish art collection</b>  <i>Writing and Speaking activity (remembering, understanding, applying)</i>  (1 hour)  Help student in discovering one of the leading aspects of the National Gallery collection that is basic for art history studies: iconography of European Western art.  Provide the students with a list of objects they could find in the picture: associate the words with the picture.  Feedback is conceived as one of the most important exercises students do during Art History course: assignment</p>
<b>Lesson 5</b>	
<p><b>Dispositivi didattici</b></p> <p><b>Texts about European Western art iconography from</b>  <a href="http://www.nationalgallery.org.uk/paintings/learn-about-art/paintings-in-depth/painting-saints/recognising-saints-animals-and-the-body/">http://www.nationalgallery.org.uk/paintings/learn-about-art/paintings-in-depth/painting-saints/recognising-saints-animals-and-the-body/</a></p> <p><b>Texts and images about Saints Alive from</b>  <a href="http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive">http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive</a></p>	<p><b>Suggerimenti</b></p> <p><b>Saints Alive. About exhibition- Deep in European western art iconography</b>  <i>Reading and Speaking activity- (remembering, understanding, applying)</i>  (1 hour)  Help students in finding how Michael Landy revitalizes Saints for future generations finding Christian iconography in Michael Landy's work</p>
<b>Lesson 6</b>	
<p><b>Dispositivi didattici</b></p> <p><b>Texts and images about Saints Alive from</b>  <a href="http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive">http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive</a></p>	<p><b>Suggerimenti</b></p> <p><b>Michael Landy at Associate Artist Scheme. The exhibition context</b>  <i>Reading and speaking activity: (Analysing, evaluating)</i> (1 hour)  Let the students know more about Michael Landy's idea of art and provide students with a short biography.  Focus on verbs in present and past continuous tense and time adverbs</p>
<b>Lesson 7</b>	



<b>Dispositivi didattici</b> <b>Texts and images about Saints Alive and the Associate artist scheme from</b> <a href="http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive">http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive</a>	<b>Suggerimenti</b> <b><i>Michael Landy at Associate Artist Scheme. How did he work?</i></b> <i>Speaking activity- express opinion (remembering, understanding, applying) (1 hour)</i> Let the students know more about Michael Landy way of working. The images of Michael Landy at work will be used in order to help students in getting the test
<b>Lesson 8</b>	
<b>Dispositivi didattici</b> Video clip from <a href="http://www.nationalgallery.org.uk/rich-media/video/contemporary-artists/michael-landy-in-the-studio">http://www.nationalgallery.org.uk/rich-media/video/contemporary-artists/michael-landy-in-the-studio</a> Texts from <a href="http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive">http://www.nationalgallery.org.uk/whats-on/exhibitions/michael-landy-saints-alive</a>	<b>Suggerimenti</b> <b><i>The Associate Artist Scheme: more about the artist's studio</i></b> <i>Listening and speaking activity- (remembering, understanding, applying, evaluating) (1 hour)</i> Use the video clip in order to enhance students competences in listening. Provide a list of words in to try to predict the contents of the interview. Focus on the present continuous tense and the past continuous tense. Elicit the paradigms of irregular verbs Feedback: fill in the gap
<b>Lesson 9</b>	
<b>Accertamento, verifica e valutazione degli obiettivi</b>	<b>Suggerimenti</b> <b><i>Michael Landy exhibition Saints Alive at Associate Artist Scheme. Feedback</i></b> <i>Speaking activity (applying, evaluating, creating) (1 hour full run)</i> Ask the students to record their personal description of their favourite Michael Landy work. Students are allowed to use their personal devices

## Descrizione delle attività

### Lesson 1- *Warming up about topic*

*Reading activity – Speaking activity (Remembering, understanding)*

- Divide the class in groups and ask students to watch carefully the images on the whiteboard.



- Then ask the students:. Pointing out one of the pictures, show the students how to work. Help them with questions like:
  - a) What do you know about this image?
  - b) What is familiar? What is unfamiliar?
  - c) Can you figure out what it is made of, or how it was made?
  - d) Can you list words or ideas that come to mind when you look at this image?

Now ask students: "Try to identify some features of the images and list the words in English"

- List the words on the whiteboard (10 min)



- Now give to each group an image with the caption: ask them to translate. Go into the groups to check the activity and help them in translation. Ask students to take notes: they are going to teach other students about (10 min)

1\_ Michael Landy (born 1963) currently is the Associate Artist at the National Gallery. London-born Michael Landy is perhaps best known for 2001's [Break Down](#), during which he systematically catalogued then shredded every single one of his 7,227 possessions over the course of a week

2\_ PINTORICCHIO , active 1481; died 1513 Saint Catherine of Alexandria with a Donor  
Date: probably about 1480-1500 Medium: Oil on wood.

3\_ View of the exhibition Saints Alive now on display at the National Gallery London until 24 November

4\_ The National Gallery of London, that houses one of the greatest collections of Western European painting in the world from the 13th to the 19th centuries.

- Split the groups: now in each group there are all the images and captions. Ask students to teach each other using their notes (10 min).
- Ask groups to imagine what we are going to speak about: ask them to take notes and explain to the class (5 min)

Give the groups the short description below of the exhibition and ask them to elicit the meaning using related image(10 min)[Saints Alive](#)

This exhibition consists of seven kinetic sculptures that are operated by visitors. The sculptures represent figures and stories of popular saints taken from the history of art. They are made from cast representations of details taken from National gallery paintings, which have been combined with assemblages of recycled machinery, broken children's toys and other unwanted junk. In the foyer to exhibition, a selection of related drawings and collages is displayed. The collages are made from fragments cut out from reproduction of paintings in the collection



Check the activity as a class and board over the image the words and expressions that students are going to drill overall the module. Divide the class in two groups then ask

students to underline all the irregular verbs they can find in the text above. Ask to write a sentence for each verb by using the past or present tense ( or present /past continuous). Teacher will check the work and correct students by making them to ask questions to the teacher. Unknown words will be checked with the help of a monolingual vocabulary (15 min)

## Lesson 2- The National Gallery of London: planning a visit

### 1. Reading activity: take notes, (remembering, understanding, applying)

- Divide the class in groups. Give students the **slide** from NG web site and underline a list of word. Elicit the meaning of the words from the context. DISPLAY the words. (15 min)

THE  
NATIONAL  
GALLERY

### Visiting

Plan your visit to the Gallery – see one of the great collections of Western European art for free

#### Visiting the Gallery today?

For your safety and security bags may be searched at entrances

#### Planning your visit



**Opening hours:** Daily 10am – 6pm  
Friday 10am – 9pm  
The National Gallery  
Trafalgar Square, London WC2N 5DN

Bags and cloakrooms

Getting here

Floorplan

Closed 1 January and 24-26 December

- Ask them to plan a visit indicating: When? Where? With whom?
- Provide a list of words and a list of words useful to describe itinerary.
- Give to each group a map with a tube station: ask the students to study and describe to the class their itinerary and visit to the National Gallery. Check as a class (15 min)

**THE NATIONAL GALLERY**

## By train and tube

The National Gallery, Trafalgar Square, London, WC2N 5DN

By train and tube   By bus   By bike   By car   By river   Attractions nearby

**By train and tube**

Print this map

**Westminster tube**  
District, Circle and Jubilee lines. Nearest station with a lift

**Embankment tube**  
Northern, Bakerloo, District and Circle Lines, around 500 metres away

**Piccadilly tube**  
Piccadilly and Bakerloo lines

**Leicester square tube**  
Northern and Piccadilly lines, around 200 metres away

**Charing Cross tube and railway station**  
Northern and Bakerloo lines, around 250 metres away

**Further information**

Transport for London: 020 7222 1234  
The London Transport Journey Planner website

[Journey Planner website](#)

## 2. Speaking activity: express opinion (remembering, understanding, applying)

- Divide the class in pairs. To allow discussion scaffold the words used to express opinion.
- Give the students the slide below

**THE NATIONAL GALLERY**

## Ten reasons to visit

With over 2,300 paintings in the collection, there are hundreds of reasons to visit the Gallery. Here are 10 to get you started...

<b>Get into great art</b>  From Leonardo da Vinci to Vincent van Gogh See priceless works of art for free Painting of the Month 30 'must see' paintings Collection overview	<b>Get creative</b>  Fun for all age groups Brush up your skills, create your own masterpiece Family workshops 5-11s Talk and Draw Visit as a family
<b>Be inspired</b>  Life, death, passion, beauty. Meet Every painting tells a story Explore the collection online Take the Be Inspired audio tour Explore room by room	<b>Learn about art</b>  Discover more about paintings Talks, tours and online guides Learn about art Paintings in depth Events at the Gallery Have a good lunch...
<b>Relax</b>  Take time out Escape from the city into a painting Water lilies and beach scenes Discover a hidden Leonardo Second power <b>Shop</b>  The art of shopping Exclusive gifts, specialist books and prints of every painting Shop online Shopping at the Gallery Subscribe to e-news Get the latest news, offers and invitations to special events Subscribe	<b>Have a good lunch...</b>  Brunch, tea or dinner Great places to eat at the Gallery. It's <b>And</b>  Free entry and events Enjoy free entry 361 days a year and a wide range of free events

- Ask students to choose among the ten their own reason to go to National Gallery and encourage them to express their opinions. Scaffold the words to express opinions (15 min)
- Feedback fill in the gap the text from the slide provide at point 1 and 3 (15 min)



### **Lesson 3- The National Gallery of London: the collection and the history**

*Reading and writing activity (remembering, understanding, applying)*

- Divide the class in groups. Give students the list of words below
  - a) To house
  - b) Western
  - c) On show
  - d) Commitment
  - e) Free admission
  - f) Site
  - g) Opening hours
  - h) To ensure
  - i) To enjoy
- The teacher helps students in highlighting the difficult words and try to translate. Try to elicit the meaning of the words. And ask them "What we are going to speak about? (10 min)"
- Ask the groups to read the **text** from National Gallery web site, finding out the words and adverbs, highlighting the use of the present tense. Ask them to write short sentences focusing on the words they learned before (10 min)

#### **The National Gallery**

The National Gallery houses one of the greatest collections of Western European painting in the world from the 13th to the 19th centuries. It is on show 361 days a year, free of charge. The National Gallery Collection contains over 2,300 works, including many famous works, such as van Eyck's Arnolfini Portrait, Velázquez's Rokeby Venus, Turner's Fighting Temeraire and Van Gogh's Sunflowers. All major traditions of Western European painting are represented from the artists of late medieval and Renaissance Italy to the French Impressionists. With a commitment to free admission, a central and accessible site, and extended opening hours the Gallery has ensured that its collection can be enjoyed by the widest public possible, and not become the exclusive preserve of the privileged.

- Provide feedback asking to describe the images displayed on the board : focus with appropriate questions on technical words such as *Houses, collection, Western European painting, late medieval, Renaissance Italy, French Impressionism, commitment, free*

*admission, widest public, preserve.* Check as a class (10 min)



- Organize a Jigsaw activity using the text below about the History of National Gallery (20 min)

### **The History of the National Gallery**

In April 1824 the House of Commons agreed to pay £57,000 for the picture collection of the banker John Julius Angerstein. His 38 pictures were intended to form the core of a new national collection, for the enjoyment and education of all. The size of the building – Angerstein's house – was compared unfavourably with other national art galleries, such as the Louvre in Paris, and ridiculed in the press.

In 1831 Parliament agreed to construct a building for the National Gallery at Trafalgar Square. Trafalgar Square was eventually chosen as it was considered to be at the very centre of London. Trafalgar Square could be reached by the rich driving in their carriages from the west of London, and on foot by the poor from the East End. The new building finally opened in 1838. It was felt that in this location the paintings could be enjoyed by all classes in society.

Initially, the Gallery had no formal collection policy, and new pictures were acquired according to the personal tastes of the Trustees. Following the reform of Gallery administration in 1855, the new Director travelled throughout Europe to purchase works for the Gallery. In the 10 years that he was Director, Sir Charles Eastlake ensured that the Gallery's collection of Italian painting expanded and widened in scope to become one of the best in the world.

In 1871 the Gallery's collection was broadened yet further, when 77 paintings were bought: these consisted mainly of Dutch and Flemish paintings.

Today the Gallery has a total floor area of 46,396 metres squared - equivalent to around six football pitches. It would be big enough to hold over 2,000 London double-decker buses

- Feedback as a class;

#### **Exercise 1**

Divide the class in group. Give them the text and ask them to rewrite the passage using the verbs in bracket in the correct tense. Explain that there could be even some passive forms. (20 minutes)

Teacher will check the work and correct students by making them to ask questions to the teacher.

Unknown words will be checked with the help of a monolingual vocabulary

## **The History of the National Gallery**

In April 1824 the House of Commons (to agree) to pay £57,000 for the picture collection of the banker John Julius Angerstein. His 38 pictures (to intend) to form the core of a new national collection, for the enjoyment and education of all. The size of the building – Angerstein's house – (to compare) unfavourably with other national art galleries, such as the Louvre in Paris, and ridiculed in the press.

In 1831 Parliament agreed to construct a building for the National Gallery at Trafalgar Square. Trafalgar Square (to choose) eventually as it (to consider) to be at the very centre of London. Trafalgar Square (can) be reached by the rich driving in their carriages from the west of London, and on foot by the poor from the East End. The new building finally opened in 1838. It (to feel) that in this location the paintings could be enjoyed by all classes in society.

Initially, the Gallery (to have) no formal collection policy, and new pictures (to acquire) according to the personal tastes of the Trustees. Following the reform of Gallery administration in 1855, the new Director (to travel) throughout Europe to purchase works for the Gallery. In the 10 years that he (to be) Director, Sir Charles Eastlake ensured that the Gallery's collection of Italian painting expanded and widened in scope to become one of the best in the world.

In 1871 the Gallery's collection (to broaden) yet further, when 77 paintings (to buy) : these consisted mainly of Dutch and Flemish paintings.

Today the Gallery (to have) a total floor area of 46,396 metres squared - equivalent to around six football pitches. It would be big enough to hold over 2,000 London double-decker buses.

## Lesson 4- The National Gallery: XV and XVI Italian and Flemish art collection

*Writing and Speaking activity (remembering, understanding, applying)*

- Explain to students that many of the paintings in the National Gallery are of Christian subjects, including saints and scenes from their lives.
- Divide the class in pairs. Give students the list of images: explain them that there are going to see some picture's details. Ask them to find out the words concerning the animal, objects, part of body in the details: firstly show them how to do this (10 min)



- Students already know that in the past Saints were identified from their attributes saints. Ask them if there are able to recognize some saints in National Gallery paintings. . (5 min)
- Give students in groups four saints complete pictures and ask them to associate the details with the images and captions and take notes (15 min):



[Saint Peter Martyr](#) is shown with a cleaver embedded in his skull and often also with a sword in his chest, representing the way in which he was murdered. He was killed by hired assassins on the road to Milan in 1252.

[Saint Catherine](#) was tortured on a wheel by the Emperor Maxentius for refusing to renounce her Christian faith. The wheel broke and Catherine was eventually beheaded instead. Her martyrdom is remembered in the firework called the 'Catherine Wheel'.

A dragon is often included in images of [Saint George](#). It represents the most famous legend about him – that he killed a dragon that had been terrorising a village near Silene in Libya.

[Saint Jerome](#) is reputed to have removed a thorn from a lion's paw while living as a hermit in the desert. Saint Jerome was a biblical scholar who made the first translation of the [Bible](#) in Latin.

Legend has it that [Saint Lucy](#) either plucked out her own eyes to avoid marriage to a pagan, or had her eyes put out by the Emperor Diocletian as part of her [martyrdom](#).

During a vision, [Saint Francis of Assisi](#) was miraculously marked with the stigmata – the wounds from the nails and the lance that Christ suffered during his [Crucifixion](#).

**Saint Apollonia** died in 249 AD. Her teeth were extracted and she was threatened with fire unless she renounced her Christian faith. She threw herself into the flames voluntarily.

- Mix the groups again and ask them to match the list below with the pictures only using their notes and memory (10 min)

A cleaver is one of the attributes of Saint Peter Marty

A spiked wheel is the attribute of Saint Catherine

A dragon is the common attribute of Saint George

A lion is the common attribute of Saint Jerome

Eyes are the common attribute of Saint Lucy

Stigmata are the common attribute of Saint Francis of Assisi

A tooth and pincers are the common attributes of Saint Apollonia

- Discover when pictures were painted and by matching images and caption: give a caption or a picture to each pair and ask them to move in the room looking for their caption or image (10 min)
- remembering and understanding Feedback asking students to match attributes with the pictures saying the Saint name and the attributes, when the picture was depicted and by whom (10 min)



## Lesson 5- *Saints Alive. About exhibition- Deep in European western art iconography*

*Reading and Speaking activity- (remembering, understanding, applying)*

- Divide the class in group and give them the text below in order to recall them some previous knowledge and ask them to catch the meaning of the text answering to some easy questions about and focus on the words [martyrs](#) and [attribute](#) (15 min)

Artists often show saints with particular symbols, known as [attributes](#). Many attributes are reminders of how a saint was martyred, while others recall important actions or events from their life. Attributes are symbols which are used by artists to represent particular saints. When the pictures were painted, viewers would have recognised the saints and events shown. However, the subjects are often more puzzling to us now, particularly if we are not familiar with the [Bible](#) or Christianity. Some saints' attributes are animals. Other saints are represented by particular parts of the body or objects. The first Christian saints – after the [Virgin Mary](#), [John the Baptist](#) and the [Apostles](#)– were the [martyrs](#). The martyrs were put to death for refusing to renounce their Christian faith. They often refused to make sacrifices to the pagan gods of the Roman state religion.

What are attributes? From where attributes were often draw? When the pictures were painted did the viewers recognize the saints? Why did they recognize saints and events? Which were saints attributes?

- Divide the class in groups and give them the images below. Give to group A the Landy's work with the saints' pictures and to the group B the drawings (15 min)



## Saint Apollonia

A legendary character, tortured by having her teeth pulled out, hence her traditional attribute of a pair of pliers.



ROOM 4  
Lucas Cranach the Elder, 'Saints Catherine and Apollonia', 1506

## Saint Catherine of Alexandria

According to legend she had a Mystic Marriage with the infant Christ.

Her tormentors tried to martyr her on a wheel, her traditional attribute, but it was miraculously destroyed by an angel, before she was finally beheaded with a sword. Instead of blood, milk flowed from her body.




ROOM 60  
Piero della Francesca, 'Saint Catherine of Alexandria with a Lion', probably about 1480-1500




## Multi-Saint

This sculpture combines the attributes of five different saints.

Saint Peter Martyr (1205–1252) was a Dominican preacher violently murdered with an axe blow to the head. Saint Lawrence (died 258) was martyred by the Romans when he was roasted alive on a gridiron. Saint Lucy (died 304 or 316), according to legend, plucked out her own eyes and sent them to an admirer who continually pressed their beauty. Saint Michael is an archangel who will call the dead to rise on the day of the Last Judgement. Saint Catherine was tortured on a wheel.



ROOM 58  
Carlo Crivelli, 'Saint Michael', about 1479

ROOM 59  
Carlo Crivelli, 'Saint Lucy', about 1479

ROOM 58  
Carlo Crivelli, 'Saint Peter Martyr', about 1479

ROOM 63  
Renaissance, 'Saint Catherine', about 1500

## Saint Jerome

A great scholar who translated the Bible from its original Greek and Hebrew into Latin, which was then still a spoken language. Jerome lived the life of a hermit in the Syrian desert.

Legend says that he used to beat himself with a rock to prevent himself having impure sexual thoughts.

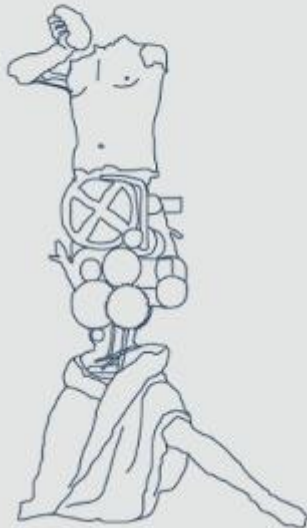




ROOM 55  
Erode de' Roberti, 'The Dead Christ', about 1490

ROOM 55  
Cosimo Tura, 'Saint Jerome', probably about 1470

ROOM 61  
Giovanni Battista Cima da Conegliano, 'Saint Jerome in a Landscape', about 1500-10

- Ask students to find out the attributes they learn about the previous lesson. Mix the groups and ask to match drawings and pictures. Ask them to answer the questions below (15):
  - Which saint is famous for slaying a dragon?
  - Which saint is famous for being ever with a lion?
  - Who removed her eyes to avoid marriage to a pagan?
  - Which saint was miraculously marked by the stigmata during a vision?
  - Find out which saint had her teeth extracted as part of her martyrdom
  - Which saint was killed by assassins on his way to Milan?
  - Find out which saint was tortured on a wheel for refusing to renounce her faith
- Feedback as a class and ask students to imagine the links between the ancient paintings and the contemporary works writing and explaining to the class short sentences (15 min)
- Feedback asking as a class the previous questions

## Lesson 6- *Michael Landy at Associate Artist Scheme. The exhibition context*

*Writing activity (remembering, understanding, applying)*

- Divide the class in groups and provide the students a short biography of Michael Landy.



Born in London in 1963, Landy studied at Goldsmiths alongside Damien Hirst and Sarah Lucas. His work varies from epic performances to meticulous drawings and collages. At the time of his appointment as Rootstein Hopkins Associate Artist at the National Gallery, Landy's most celebrated achievement was his monumental installation 'Break Down' (2001). In this work he systematically destroyed all of his possessions in a former department store. Most recently, 'Acts of Kindness' (2010–11), commissioned by Art on the Underground, saw Landy ask members of the public who had witnessed or taken part in acts of kindness while travelling on the London Underground, to write about them.

- Give to the students some simple questions to answer about his life: feedback focusing on how the question are formulated (15 min)
- Explain students what we are going to display and translate the text below focusing on technical words (10 min)

### Michael Landy trail

Explore how paintings of saints from around the National Gallery have inspired contemporary artist Michael Landy

Landy, the Rootstein Hopkins Associate Artist in residence, has constructed large-scale kinetic sculptures, using fragments of National Gallery paintings cast in three dimensions, for his exhibition [Michael Landy: Saints Alive](#).

Use our interactive feature to seek out the paintings Landy has used in the making of his sculptures.

- Divide the class in groups and ask the students to write short sentences about the question: [Which link can you find between these images?](#) (15 min)



- Give to the students the text from "The Guardian": divide the text in each group and ask them to elicit some short sentences describing the statue the artist produced during in residence associating the images of art work (for the images see above). Elicit the meaning of kinetic sculptures asking question about (I.e. How does the Saint Apollonia statue work?) (20 min)

Michael Landy's new show at the National Gallery is a huge surprise – In his YBA (Young British Artists) day, he claimed never to have visited the gallery and to know almost nothing about the art of the past.

Landy has spent the past two years looking hard at paintings of saints and thinking about the complete self-abnegation of their lives. The result is an extraordinary group of figures, some of them 10 or 12ft tall and all of them with peculiar powers of kinesis.

These are the saints, their appearance based upon paintings in the gallery – Crivelli's Saint Peter, say, or Cranach's St Apollonia – meticulously recreated in plaster, fibreglass and paint. You look up to them, they tower distantly above you, powerfully real and yet blatantly artificial, which is the first jolt. And then, quite suddenly, they move.

They move at the touch of an iron pedal. The noise is appalling: a cranium smashed in. Sound and vision precisely invoke the horror of martyrdom. The noise is alarming, even frightening, and the motion is shockingly abrupt.

St Apollonia raises the heavy pliers that became her attribute – she was tortured by having her teeth pulled out one by one – to her lovely face, gradually chipping away at the plaster each time, so that one is made to think of the brittle fragility of teeth. This puts the emphasis on the astonishing nature of martyrdom – endured with superhuman fortitude, but also anticipated, faced and embraced, certainly never avoided.



## Lesson 7- Michael Landy at Associate Artist Scheme. How did he work?

*Speaking activity- express opinion (remembering, understanding, applying)*

- Divide the class in groups. Read with the class the short text below presenting the Associate Artist residence. Ask the students the meaning of words, verbs, adverbs and upload them. Elicit with students the meaning of the text asking simple questions about it (20 min)

The artist Michael Landy **reanimates** the saints for a new generation.

The Rootstein Hopkins Foundation Associate Artist Scheme **enables** **leading contemporary artists** to work with the National Gallery Collection, demonstrating the **continuing inspiration** of the **Old Master** tradition.

Michael Landy is the National Gallery's **eighth** associate artist. He **has been working in the Gallery studio for a period of two years**, making works **responding to the collection**.

**Indeed** until his visit to the Gallery to discuss **whether** he was interested in the project, Landy **had spent no time** with the collection: for **both him and his peer group** at Goldsmiths it **had not been of any interest**.

- Divide the class in groups and give them the description below. The text is a guide to write some short sentences describing how the artist worked during in residence
- Firstly ask students to stress the phases of the work (20 min)

On arriving at the National Gallery Landy requested that his studio be painted white. New and brighter lighting was installed and all extraneous furniture was removed. The room was bare, stark and empty like a monastic cell, as if it were the symbolic first chapter in a new period of his life

Landy had no preconceptions about how he might respond to the collection. The only decision he had taken was that he would not make paintings. For the first few months, he produced nothing and spent the time, in his own words, “just looking – because that’s what the artists do”.

His first physical engagement with the Gallery’s collection was through the medium of drawing. As Landy himself said at the start of the projects: “I think I’m kind of interested in drawing. I’ll probably start by drawings and then see where it takes me”. He recall: “I did a lot of drawing between the age of 16 and 18”.

It was while making these copies that the concept for the exhibition began to emerge. Only the saints and, crucially, their attributes. This interest in taking fragments of paintings, rather than their total compositions, was to become one of the main features of the final work that form the exhibition. Landy became both entranced and intrigued by the magical tales of martyrdoms and miracles.

- Associating the images below with the working phases writing a short caption (20 min)







## Lesson 8- The Associate Artist Scheme: more about the artist's studio

*Listening and speaking activity- (remembering, understanding, applying, evaluating)*

- Divide the class in groups and provide a list of words in order to try to predict the contents of the interview. (10 min)

Studio Mess Floor Cut backs To afford Cleaning To bring brought brought To Feel felt felt Light To struck To be good enough	To embraced To find found found meditative Old masters wheel Chest beating To be dump To happen To be blow away Amazing amount
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- Elicit with the class the words meaning (10 min). Focus on the present continuous tense and the past continuous tense. Elicit the paradigms of irregular verbs



- Use the video clip in order to enhance students competences in listening.

Find the video clip at the link: from <http://www.nationalgallery.org.uk/rich-media/video/contemporary-artists/michael-landy-in-the-studio>

- Repeat the listing three times, asking the students to point out the listed words(10 min)

Feedback as a class: After listening and reading the interview to Michael Landy, divide the class in two groups and ask to each group to write down questions about the interview. ask each group to make questions to the other group, in an alternative way to allow everyone to express their opinions about what they have heard in the interview (30 minutes). Give examples: why did he put more lights in his studio? When did he visit the National gallery for the first time?

This is the full transcription of the interview for teacher's use:

Michael Landy (studio): This was formerly your studio and now it's mine, although not for much longer. I keep saying that the mess on the floor is due to cut backs- we can't afford cleaners; did you

let cleaners into the studio when you were here?

Alison Watt: No I didn't let anyone in, I did all my own cleaning.

Alison Watt: (outside National Gallery) I had been coming to the National Gallery for years before I was chosen as Associate Artist, I was first brought here when I was a very young child by my father who is also a painter, I have been visiting the National Gallery since I was seven or eight years old so I have always felt it's my spiritual home. Artistically I know the collection very well and for the entire time I was working here I felt very at home and since the experience has come to an end I don't think there is a day that passes in my own studio that I don't think about it, because it had such a profound effect on the way that I make work.

Alison Watt (studio): You know what is really weird about being back in the studio is that it seems much smaller than I remember, I remember it as being huge?

Michael Landy: I put more lights in because I like a lot of light, I don't mind if it is just artificial light.

Alison Watt: I think it is because you have as much imagery on the floor as you have got on the walls, I think that makes it feel as if you are inside a piece of your work, that is what it feels like. Did you find that your way of looking at paintings changed when you were here?

Michael Landy: Well the thing is I don't really look at paintings. I don't paint. That's the other thing that struck me before I did this- how am I going to do this because obviously 99% of the art is painting, and I felt that I wouldn't be good enough, that was my first feeling- that what I did was different and that I just would not be good enough, but then I embraced that in a sense.

Alison Watt: My whole way of looking at paintings changed when I was here because I found that prolonged looking became an intrinsic part of my time here, and I found the whole looking experience turned into a sort of meditative thing for me because I had the experience of being able to look at a painting whenever I wanted to, for as long as I wanted to, it means it didn't have an obvious beginning and end to it, that really changed it for me. It's interesting because I think with especially old master painting you tend to, without even realising it, use it as a short hand when you're looking at them because you are so familiar with the imagery. It is interesting because when I first came in the first thing I saw was imagery from St Jerome and the rock- I was brought up as a Catholic so I have a lot of Catholic imagery.

Michael Landy: My thing was the Catherine Wheel, the first thing I noticed was the Catherine Wheel as yours was the chest beating

Alison Watt: Is this the most recent?

Michael Landy: Yes this is what I am still working on, so it's all the St Catherine Wheels in the collection, apparently there are thirty two, I have counted them- so thirty two Catherine Wheels; so these are all fragments, so I liked the idea that they have all been collected and been dumped outside the National Gallery, which would never happen.

Alison Watt: I love this though, because it is incredibly atmospheric- it was the first thing I saw when I came in, and because of the way the room is it feels part of the room, you feel as though you are inside one of your pieces.

Michael Landy: Well it kind of becomes part of the floor, part of the fragments of this- I like creating a mess... but you can't find anything.

Alison Watt: I am blown away by how much work is here, it's extraordinary, it's amazing, I was just blown away by the amount of work Michael has done in such a short time – it's incredible

## **Lesson 9- Michael Landy exhibition Saints Alive at Associate Artist Scheme. Feedback**

*Speaking and writing (applying, evaluating, creating)*

Ask the students to record on their device (max 2 min) a personal description of their favourite Michael Landy's work

Ask students:

- 1) Provide correct description of the work and the Saint related
- 2) Describe the iconography
- 3) Motivate the choice
- 4) What they think is the most interesting aspect of Michael Landy work
- 5) Do they think that ancient master could still inspire contemporary art? did they have been inspired ?

Listen to the records in the class and evaluate the contents and language skills and competences

Brindisi, 16 ottobre 2013

Giovanna Maria Bozzi

Liceo Artistico "E. Simone" - Brindisi